

LOS ANGELES COUNTY MUSEUM
BULLETIN
OF THE
ART DIVISION



Spring 1949
Vol. 2, Nos. 3-4

Front Cover—

Covered Cup in the Venetian style, painted to imitate laccinio threading, with the arms of Prince Johann Georg IInd in colored enamels. German (Saxony), dated 1678

(Gift of William Randolph Hearst)



Fig. 1—Wine Bottle and two Humpen with Reichs-adler painting. Dated 1572, 1641 and 1607¹

(All illustrations from the gift of William Randolph Hearst)

EARLY GERMAN GLASSES

A wonderfully diversified collection of somewhat over 200 examples of early German Glass have recently been received as the gift of William Randolph Hearst, making the Museum rich in a field of work entirely unrepresented until now. Many of these glasses were gathered over a period of almost half a century; but an important number were secured by Mr. Hearst last year, from a distinguished private collection in Europe. Most of this gift has been placed on view, in the Main Foyer approach to the 17th Century Dutch gallery.

The Hearst glasses belong chiefly to the 17th century, though many of the 16th and others through the first half of the 18th century broaden the range of the collection. Perhaps a dozen examples from Italy and the Low Countries (Fig. 9) are included for comparison, as showing parent and first-cousin types of work.

In its major part, the collection illustrates two distinct phases of German glassmaking: the first,

and earlier, being in the tradition of painting on glass with colored enamels (*Front Cover* and Figs. 1-5; and the second, developed after about 1680, consisting of richly engraved glasses inspired by the art of the lapidary (Figs. 6-8.) Numerically, the Hearst gift places more emphasis upon the enameled group, with its subjects ranging from handsome armorials (Fig. 4), or mediæval-looking religious figures, to the sprightly charm of fellowship glasses, or the symbols and sometimes droll mottoes of the craftsmen's guild (Fig. 5).

The eye of the American glass collector will particularly be caught by a considerable group of folk pieces (tumblers, mugs and 8-sided milk flasks) which are of much humbler sort than the large and solemn glasses that form the bulk of the collection. Such gaily painted every-day pieces as these, brought over by the Pennsylvania-"dutch" (*deutsch*, or German) settlers, have been too generally mistaken for early American, or even "Stiegel" glass.¹⁰

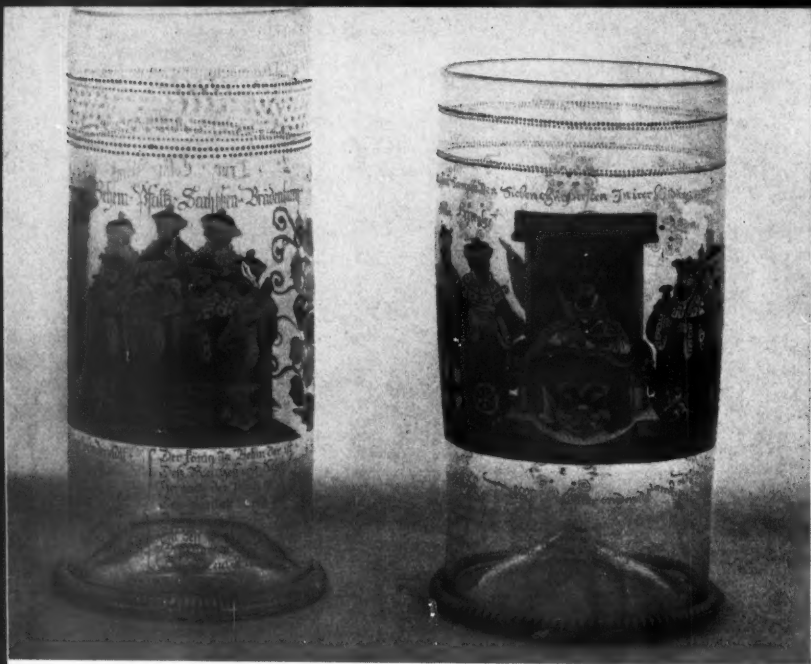


Fig. 2—Two Kurfürstehumpen, dated 1630 and 1605 ²

THE ENAMELED GLASSES

For their great popular art of enameling on glass, the 16th century German glassworkers were indebted to the Venetians, though at a time when enamel-painting had largely gone out of fashion in Venice itself. Mathesius,¹¹ writing of this *new* work in 1562, says: "The ready wit of man is always finding something new: some have on the white glass painted all kinds of pictures and mottoes, and burnt them in the annealing oven, as we find the 'counterfeits' of great men and their arms painted upon the panes that are set in our windows." In the case of such earlier examples, however, we must often be doubtful whether the work is actually German, or Venetian-made for the German market,—or even of Low Countries origin, for a considerable group of Italian glassworkers then centered about Antwerp.

Mr. Honey tells us that "the most productive enamelling-workshops in the late-16th and early-17th centuries were situated in . . . Bohemia, whence the craft was carried by emigrant workmen to the Hesse and Brandenburg glasshouses."¹² The thickly-wooded mountain country of Bohemia and Silesia, east of Germany, and the forest area of Hesse, toward the Rhine in southwestern Germany,

have for centuries been important glassmaking regions. Another district developed south of Berlin, as at Potsdam (in Brandenburg) and Dresden (in Saxony) and on down into Thuringia. In main part, the availability of wood for fuel determined the location of the glasshouses, and their sites shifted with the need for new sources of fuel.

But the work of many districts may best be taken as a whole. Mr. Honey cautions us that it is "usually impossible to identify the productions of particular regions. The characteristic roving habit of glassmakers . . . alone would make this difficult. Differences in color and quality of glass metal are known to occur in the productions of a single glasshouse in the same period, and this uncertainty adds to the difficulty."¹³

Two simple forms, and their slight variants, predominated in work everywhere. One was the tall, slender cylindrical glass with a trumpet foot (Fig. 4, center) surviving from mediæval times, known as a *Stangenglas* ("pole-glass"). Early examples sometimes bore a tooled thread of glass spiraling around the body, marking the height into equal divisions, so that each person, as such a *Pass-glas* was passed about the company, might drink his share of beer from one line to the next; later examples (there are several of *circa* 1700 in the Hearst

collection) were marked with lines of painted enamel, perhaps with numerals 1, 2, 3 and on down the glass to fix each drinker's share. But far the commonest form was the *Willkomm*, or "greeting-glass," a plain cylindrical vessel (Figs. 1-5) either with or without a cover. Borrowed from the Venetian in the 16th century, these *Willkomm* glasses began to be called *Humpen* in the 17th—a general name then given to drinking vessels of this form, whether of glass or other materials. If the size of these great glasses (often with a capacity of two or three quarts) astonishes us, we marvel even more at the capacity of the men who drank from them!

Venetian influence constantly reappears in German work throughout the 17th and even into the 18th century. Typical elements are seen in the *Front Cover* glass, or the 3-line border of Fig. 2, A as an example of diamond-point engraving. But there were also traces of a still earlier Gothic tradition, surviving from the ancient Roman glass of the Rhine River valley (e.g. the tooled foot-rim of the great waisted *Humpen* in Fig. 3, C). A fondness for the greenish, yellowish or brownish warmth of the *Waldglas* ("forest glass") of mediæval times is also remembered long after the secrets of making clearer metal had been learned (Fig. 3, A and B).

As a whole development, enamel-painted German

glass largely lost the taste and refinement of its Venetian precursors. Though lively in color, the painting is seldom sensitive; and the often illiterate inscriptions are an evidence that such work indeed became, from the late 16th century, a "robust peasant art." Nor is this to deny the richly decorative character of much of the work, or the fascination of its endless repertory of subjects.

Among the earliest, and surely among the handsomest of subjects, was the *Reichs-adler* (Fig. 1)—the double-headed eagle of the Holy Roman Empire, bearing on its spread wings the bright escutcheons of the princes, Electors, cities, etc., forming the heirarchy of the ancient Germanic federation. Mr. Honey¹⁴ says that: "Such representations occur in popular prints from 1493 onwards. A woodcut of 1511 seems to be the earliest rendering of the version used by the glass-painters." Mr. Buckley¹⁵ refers to a *Reichs-adler* glass dated as early as 1547. The Hearst collection includes as many as fifteen examples, ranging from 1572 and 1574 through the 17th century, to a late-survival tankard of 1743 ornately mounted in silver-gilt.

The wine bottle and *Reichs-adlerhumpen* of Fig. 1 show two variants of this subject, one with the imperial orb and cross represented upon the breast of the eagle, the other with a figure of the Cruci-

Fig. 3—Covered *Humpen* with figures of the Twelve Apostles, and *Humpen* with hunting scenes; both of green glass, 17th century. *Humpen* with ducal Saxon arms and the Fortress of Voigtsberg, dated 1701¹³



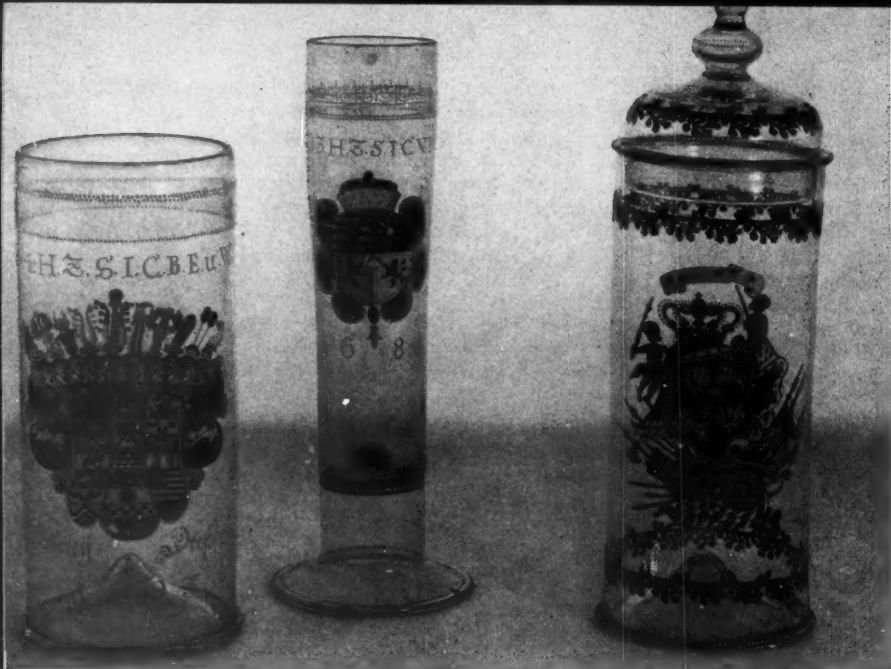


Fig. 4—Three armorial glasses, for a father and sons who were reigning princes of Saxony (see text). Dates 1693, 1685 and early 18th century⁴

fixion superimposed. Regrettably, much of the effect is lost in all these glasses owing to the expanse of the design, which disappears around the curving walls of the vessel and, however turned, can never be seen whole.

Another early and popular design (Fig. 2) shows the Emperor and the seven Electors.¹⁶ Most of these *Kurfürstenhumpen*, as they are called, are taken "from a print by Hans Vogel of Augsburg, dating from the beginning of the 17th century" (Mr. Honey). Mr. Buckley pictures a unique glass of 1594, quite like our Fig. 2 but executed entirely in diamond-point engraving.¹⁷ In the Hearst collection, seven *Kurfürstenhumpen* (ranging 1605 to 1703-11) are of two types: one with the arrangement of figures as here shown, the other with all the figures on horseback and set within arches, in two tiers of four figures each (after the fashion of Fig. 3,A).

The covered Humpen of Fig. 3,A is from a group of six Hearst glasses painted with religious subjects, including a *Stangenglas* (1592) with beautifully styled representation of the Annunciation, a *Waldglas* wine bottle (1620) with the Crucifixion and elaborate armorials, and a huge mug (1604) of poor green glass quaintly picturing the Kings

bearing gifts to the Christ child.

A delightful group of glasses with hunting scenes is prefaced by two large goblets¹⁸ of 1585 and 1594, one faintly greenish and the other a glowing sapphire blue, enameled with figures of hunters, hounds and stags. Five later Humpen (17th and early 18th century) are variations of Fig. 3,B—crowded with rich-hued figures of hunters and dogs, who are driving many sorts of game into nets stretched through the forest.

From the long series of armorial glasses, many of them quite early and imposing, it has been hard to choose the four pictured here. But these form an interestingly related group, representing as they do a princely father, son and two grandsons, all Electors of Saxony, and one himself the founder of a glass house:

The earliest of these (*Front Cover*) is a covered goblet dated 1678, inscribed for Prince Johann Georg IInd (1613-1680) and bearing his bright-colored ducal arms within a crowned garter.¹⁹ Further inscriptions, and the symbol of a shooting-target, refer to the completion of the "new building" of a Dresden sportsmen's club. Particularly

interesting is the all-over striping in white enamel, to imitate the earlier Venetian use of *latticino* (milk-white) threads of enamel worked into the body of the glass.

The second glass (Fig.4,B) bears the arms of Johann Georg IIIrd (1647-1691) of Anhalt-Dessau, with the date 1685. (Four other Hearst glasses with this decoration are dated 1683-87.) In 1679, according to Mr. Buckley, Johann Georg IIIrd established at Dessau, in company with a Venetian named Bernardo Marinetti, a glasshouse which operated until 1686.

The first grandson, Johann George IVth (1668-1694) is represented in Fig. 4,A—a Humpen with brilliant armorial painting, dated 1693 and inscribed *Hofkellerey Dresden* (one of the extensive "Hofkelleri" series made for the Saxon Court residences).²⁰

The covered Humpen in Fig. 4,C shows the arms of Saxony and Poland with crown and *putti* above, flags and military symbols below, and a banderole lettered *F.A.R.P.E.S.* ("Frederick Augustus, King of Poland, Elector of Saxony"). This was the second son of Johann Georg IIIrd, who was called "Frederick Augustus Ist" as Elector of Saxony (1694-97) and "Augustus IInd" or *Augustus the Strong* as King of Poland (1697-1706 and 1709-33).

Perhaps the most engaging of the enameled

glasses, and surely those most lively in color and full of humor, are two-dozen which refer to the craftsmen's guilds. Their list includes:

Bakers	Farriers
Blacksmiths	Locksmiths
Butchers	Millers
Carpenters	Miners
Clothworkers	Papermakers
Cobblers	Weavers

The four Humpen in Fig. 5 are typical examples. In the first, where a dressy gentleman in a plumed hat raises the axe to a reproachful-eyed bull, a long inscription in mis-spelled script could not refer to any but the Butchers' Guild. The second is a large and important glass (its domed, inscribed cover not photographed) painted with a scene of Papermakers busy at their vats and presses. A girlish horse, looking surprised and much pleased, is pictured on the third Humpen as a client of the Blacksmiths' Guild. The fourth glass is scattered all-over with figures of sober gentlemen, some with glasses raised in a toast, each figure carefully inscribed with his name,—all wearing aprons and presumably members of some guild fellowship, though of which guild the glass fails to indicate.

ENGRAVED and OTHER GLASSES

A different phase of work, appearing alongside the glasses with painted enamel decoration but springing from other traditions, is found in the great series of examples with cut and engraved or-

Fig. 5—Four Guild Humpen (see text). Dated 1682, 1700, 1718 and 1753 =





Figs. 6 and 6,A—Pokal engraved with Imperial eagle and monogram, and (reverse) portrait of Elizabeth Petrovna, Empress of Russia 1741-62. Mid-18th century, probably Silesian *



nament. These derived from the ancient art of the lapidary, who engraved gems and carved cups or other objects of rock-crystal and natural stones.²¹

Engraved glasses were produced by German workers, notably at Nuremberg, at least in the early 17th century. But the principal flowering of technique commenced about 1680, encouraged by the discovery of a new metal, clear and colorless, and beautifully adapted to glyptic work.²² Apparently, this new "white" glass appeared first in Bohemia and Silesia, but its manufacture soon spread to many other glassmaking centres.²³ Studios were established by artists serving the German Courts, and Dresden and Potsdam were among the chief engraving centres during the first half of the 18th century.

The flourishing period of engraved work was from about 1685-1775. A fine representation of the best sort is found in the mid-18th century *Pokal*

(the name for large goblets) of Figs. 6 and 6,A. Delicately elaborated engraving covers the bowl, with slice- and facet-cutting for contrast on the base of the bowl and boldly knopped stem. The crowned Russian eagle and monogram *E P Ist* cover half the bowl, with the reverse showing a portrait bust of the Empress Elizabeth Petrovna (1709-1762), daughter of Peter the Great, against a lambrequin held by *putti* and surrounded by flowers and complicated scrollwork.

Two other *Pokale* (Fig. 7), the smaller one with a cover, are typical of work at Potsdam, where the glasshouse established in 1679 (later, moved to Zechlin) was patronized by the Electors of Brandenburg. The taller glass features a fine portrait medallion of Frederick the Great, surrounded by battle flags and war trophies; and the covered cup, initialed *FR* on the breast of its Prussian eagle, may refer either to the same monarch or his father,

Frederick William Ist. The calyx of frosted leaves supporting the bowl of the smaller glass, twice repeated on its stem and on the feet of both glasses, occurs frequently in work by the Potsdam glass-cutters.

The three *Zwischengoldgläser* in Fig. 8 (from a group of eight given by Mr. Hearst) represent a distinctive type of Bohemian work belonging to the 1730's. "Most of these small masterpieces," says Mr. Honey, "were undoubtedly made in a single workshop, and it seems probable that this was situated in or connected with a monastery in Bohemia, though the actual spot is still unidentified."²⁴ Mr. Buckley gives the curious technique of their making to "the Alexandrian Greeks in the 1st century,"²⁵

and Dillon *et al.* agree that it is at least so ancient.

Zwischengoldgläser are formed with double walls, and decorated with engraved metal foil laid between the two layers of glass. Gold is usual, but gold and silver foil may be combined, and medallions of red foil (often patterned with religious symbols) may be inserted in the base of a glass. For the first tumbler in Fig. 9, the design of a boar-hunting scene is worked in gold foil bordered with silver. The wineglass shows a stag-hunt employing gold alone. The last glass, from the collection of an Archbishop of Breslau, features an armorial medallion and a figure of St. Anthony, with another armorial design in red foil let into the base.

Lastly, two glasses in Fig. 9 are chosen from the

Fig. 7—Pokal with portrait of Frederick IInd, King of Prussia 1740-86. Covered Cup with eagle and FR monogram, also for "Frederick the Great" or for his father, Frederick William Ist (reigned 1713-40). Dates 1740 and circa 1730-40, both Potsdam⁷





Fig. 8—Three Zwischengoldgläser (see text). *Bohemian, the 1730's*²⁵

small non-German group in the Hearst collection—in this case, both examples of Low Countries origin. The first is of earlier Venetian type, though itself a survival into the early 18th century. The metal of its graceful bowl is almost paper-thin, and the wildly convoluted members of its "serpent" stem (in part, with spiral threading of blue-and-white enamel) are finished with pinched and molded scrolls and fins in the greatest confusion of design.²⁶

The second glass, embellished with "tears" and air-twist bubbles in the molded stem, and showing a faceted foot with shaped edge, has a bowl engraved with mottoes and a meticulously rendered interior scene, — a traditional Dutch type, to be used in toasting the birth of a child.²⁷

—GREGOR NORMAN-WILCOX

NOTES

¹Accession number A.5141—Items 520 (height 13¼ inches), 570 (10½ inches) and 564 (12½ inches).

²Items 565 (12 inches) and 561 (10¾ inches).

³Items 588 (14¾ inches), 554 (11¾ inches) and 595 (13 inches).

⁴Items 590 (10⅝ inches), 559 (12¾ inches) and 540 (14¼ inches).

⁵Items 560 (8⅞ inches), 391 (11¾ inches), 478 (8 inches) and 574 (8¾ inches). With its cover, not pictured here, Item 391 (the Papermakers' Guild) measures 15¼ inches.

⁶Item 606 (11¼ inches).

⁷Items 392 (14⅞ inches) and 394 (13½ inches).

⁸Items 415 (3⅞ inches), 411 (6⅞ inches) and 404 (3⅞ inches).

⁹Items 408 (11¾ inches) and 501 (8 inches).

Fig. 9—Two glasses of the Low Countries: (A) "Serpent-glass" in Venetian style, with purfled and blue-threaded stem; early 18th century, probably Liège. (B) Goblet with fine engraving dedicated to the birth of a child; circa 1750, probably Amsterdam²⁰



¹⁰See illustrations in George S. and Helen McKearin, *American Glass* (New York, 1941), No. 1 in Plate 11 and ten examples in Plate 30.

¹¹Johann Mathesius, friend and biographer of Luther. In *Predigt vom Glasmachen* (Nuremberg), quoted in Edward Dillon, *Glass* (London, 1907).

¹²William B. Honey, *Glass* (Victoria & Albert Museum, London, 1946), p.76. To this authority we owe much of our information.

¹³*Ibid.*, p.75.

¹⁴*Ibid.*, p.77.

¹⁵Wilfred Buckley, *European Glass* (1926), p.53.

¹⁶The three spiritual princes appear *left* (the Archbishop of Treves, Bishop of Cologne and Archbishop of Mayence), with the four temporal princes *right* (King of Bohemia, Palsgrave-on-Rhine, Duke of Saxony and Margrave of Brandenburg).

¹⁷*Op.cit.*, Plate 29.

¹⁸The early form of Honey, *op.cit.*, Plate 30,B.

¹⁹Item 511 (12 inches). Cf. Honey's Plate 24,C.

²⁰A covered Humpen painted and inscribed the same, and of the same year, is pictured p.9 in the Cleveland Museum of Art *Bulletin* for January 1949.

²¹Diamond-point "engraving" or scratching has been mentioned in Footnote¹⁶ for a *Kurfürstenhumpen* of 1594, and is seen in Fig. 2,A as used for the 3-line border inscription of another (1630). The Hearst collection also offers a Venetian-type footless plain cup with diamond-scratched inscription dated 1584, finishing in a lobed knob fitted with a small gilt-brass bell.

²²Of this, Mr. Honey (*op.cit.*, p.83) says that: "... a desired rock-crystal-like quality was secured by the new formula. This included potash, instead of soda, and a large proportion of chalk; but lead was not used as an ingredient, and though a hard glitter was obtained by cutting the metal, the soft dark brilliance and prismatic fire of the contemporary English lead glass was never equalled."

²³Mr. Honey (*ibid.*, p.86) cautions us that engraved work "was carried on in a great many centres whose work is in most cases not separately distinguishable." (See also Gregor Norman-Wilcox, *Austro-German "Pokale" as Source Material*, pp. 290-293 in *The Magazine ANTIQUES* for November 1931.)

²⁴*Ibid.*, p.82.

²⁵*Op.cit.*, p.19.

²⁶Cf. Buckley, *op.cit.*, Plates 57,B and 66,A. Also the 17th century Venetian glasses in Plate 19, B and C.

²⁷*Ibid.*, a pair of glasses in Plate 75 with comment on p.78.

平咸造長高年二

A DATED TZ'Ū CHOU JAR

An important addition to the Museum's small but growing collection of Chinese ceramics has recently been made with the acquisition of a Tz'ū Chou jar from the Sung Dynasty.¹ This was lent to the Museum's exhibition of Chinese Paintings² which closed last December 5th, and has since become part of the permanent collection.

The jar is a fine example of Tz'ū Chou ware, named after the Tz'ū Chou potteries, formerly

included in Honan Province but subsequently becoming part of Chihli, which is today called Hopei. Tz'ū Chou was the principal center where such ware was produced. The name of the pottery factory was changed from Fu-yang to Tz'ū Chou in the Sui Dynasty (589-618 A.D.), the new name deriving from the local *tz'ū* stone of which the ware was made. The potteries must therefore have assumed considerable importance as early as the Sui Dynasty; however, the many examples of Tz'ū Chou ware which today are so highly prized by every collector and connoisseur of Chinese ceramics, are mostly of the Sung period, when the potteries achieved their

¹Accession number L.2100.48-155.

²Henry Trubner, *Chinese Paintings* (Los Angeles County Museum, 1948), Cat. No. 65.

Fig. 1—Tz'ū Chou Jar: *The Scholar*



greatest fame. The production of Tz'u Chou ware was continued through the Yüan, Ming and Ch'ing periods, and even today pottery is still made at Tz'u Chou.

The technique of free-hand, impressionistic brush-painting on pottery, which characterizes the majority of Tz'u Chou pieces, was hardly mentioned by earlier Chinese writers, and was probably not practiced much before the Sung period. Examples of this type were generally painted in brown or black on a white slip and under a transparent overglaze, like the jar acquired by the Museum.

Other techniques practiced by the Tz'u Chou potters were those of incising the design through a glaze or slip to expose the clay body, or of cutting away entire areas of the glaze, thereby contrasting the color of the clay with that of the glaze.

The jar measures $4\frac{1}{4}$ inches in height and has a diameter of $5\frac{1}{2}$ inches. It is ovoid, with short neck and wide mouth. The body is a hard, porcellaneous stoneware of buff clay covered with a cream-colored slip stopping just short of the base. The design is painted over this slip in black, but where the color is applied thinly, the white slip shines through producing a dark brown. (Brown or black, the

typical colors used by the Tz'u Chou potters for painting their products, were prepared from iron-charged, ochreous earths or clays.)³ A transparent cream-colored glaze covers the entire ornament, including the edge of the rim on the inside, at the top, and stopping slightly above the slip at the bottom. In spots, however, the glaze runs all the way down to the base. A dark brown glaze, over the usual white or cream-colored slip, covers the inside of the jar.

Two large panels on opposite sides of the body form the principal ornament. One of these shows a scholar seated under a tree and reading (Figs. 1 and 3); the other, a fisherman beneath a tree calmly awaiting his catch (Fig. 2). The spaces between these decorative medallions are filled on the body by horizontal leaf-shaped lines in black, and by two loop handles on the shoulder of the jar (Fig. 3).

The skillful execution of the ornament, painted like a picture with simple yet bold brushstrokes, is most striking. The forms, swiftly outlined like a sketch, have been drawn with great simplicity and directness. The artist has caught a momentary impression of nature and human activity, and has given it life and reality, demonstrating that the Chinese painter, whether he paints on silk, paper,

³William B. Honey, *The Ceramic Art of China and other Countries of the Far East* (London, 1946), p.88.

Fig. 2—Tz'u Chou Jar: *The Fisherman*

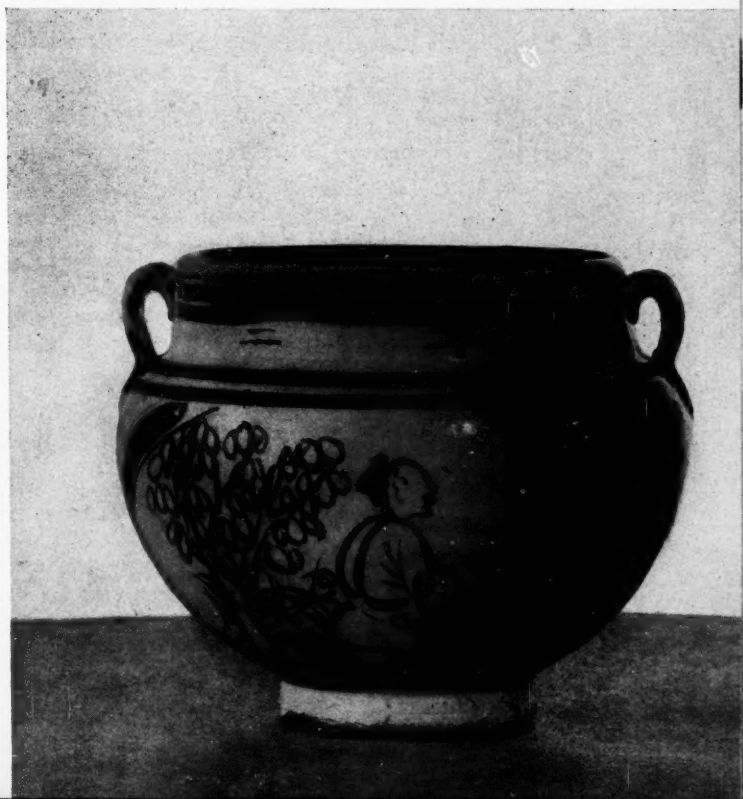




Fig. 3—Tz'u Chou Jar: Sung Dynasty, dated 999 A.D. (Museum Associates, the Mr. and Mrs. Allan C. Balch Fund, 1948)

pottery, porcelain or other material, holds at all times complete mastery over his brush.

Above the ornament, and separated from it by two horizontal bands, appears a seven-character inscription (see *Headpiece* to this article) in black, under the transparent overglaze: *êrb nien hsien p'ing kao ch'ang tsao* ("in the second year of Hsien

P'ing [corresponding to 999 A.D.] Kao Ch'ang made it"). Very few dated Tz'u Chou examples from the Sung period are in existence. The fact that this jar is inscribed with a date, and a very early one for this type of pottery, is most important. The jar is not only very fine in quality, but also of much historical interest as a museum piece. Its acquisition will greatly enhance the scope and quality of the Museum's collection of Chinese ceramics.

—HENRY TRUBNER

TWO IMPORTANT GREEK VASES

The Museum's small collection of Greek vases has recently been enriched by two gifts, one a IVth century B.C. red-figured Attic column krater from Dr. Jacob Hirsch of New York,¹ the other a VIth century B.C. Corinthian *ænochoë* from William Randolph Hearst.²

The Attic Greek vase has long been recognized as one of the ultimate examples of the blending of use and beauty in an art object. In these vessels was combined form, use and decoration in such measure of symmetry, solidity and artistry that they have become symbols of perfect proportionality, both in shape and ornamental painting.

The present large krater (17¼ inches high) belongs to that group of Greek vases which served as receptacles for the mixing of wine and water, the name *krater* itself coming from the Greek word "to mix." It is called, further, a column krater because of its columnar handles, which distinguish it from the bell, volute and calyx kraters whose handles are differently shaped and placed. In the present long-necked, full-bodied column krater, the double handles flare out almost parallel to the collar, joining the mouth or rim by thick extensions, by which the receptacle could easily be lifted and carried. The Greek love of order, which manifested itself in art no less than in geometry, based its vase-craft on the principle of the enclosing rectangle, with the resultant astounding accuracy of design and monumental proportionality.

Aside from ornamentation of the lip and front of neck with lotus-bud chain, and of the lower part of the body with black rays on a red ground, the krater is decorated with only two scenes, enframed by quite simple borders, a tongue pattern on the upper border, and pear- or heart-shaped drops on the sides. Large

palmettes are also found on the top of the handles. The scene on the front of the vessel is a *simposion* (symposium) or banquet, that on the back a *komos* or revel. The subject matter of the Greek vase, which ranged from Homeric and mythological content to scenes of daily life, is here given over to such a genre scene, showing the growing naturalism of the IVth century B.C., to which period the present vase belongs. The symposium or banquet was traditionally that portion of the festivities which followed dinner, and was consecrated to the drinking of wine (almost invariably mixed with water), conversation, music and dancing. How this apparently purely physical pursuit could develop into an intellectual feast is found in Plato's *Symposium*:

"After Socrates and the rest had finished supper, and had reclined back on their couches, and the libations had been poured forth, and

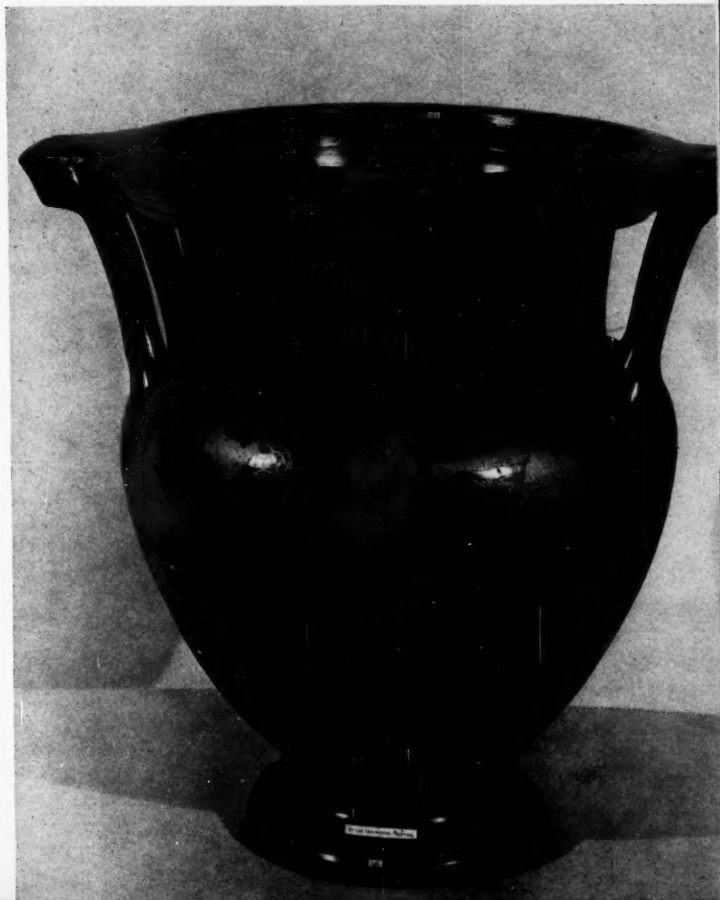


Fig. 1—Attic Red-figured Column Krater, Symposium. IVth century B.C. (Gift of Dr. Jacob Hirsch)

¹Accession number A.5890.

²Accession number A.5141-368.



Fig. 2—Reverse of Attic Krater in Fig. 1, Komos.

incised lines are now visible.

The presence of the kylixes in the banquet scene is interesting not only because they were the drinking cups but because, as shown in the majority of symposium paintings on Greek vases, they played a part in the sportive game of *kottabos*, popular for almost three centuries at Greek banquets. In this game the object for the drinker was to throw the remaining drops of wine in his cup, without spilling one, into another receptacle placed at a convenient distance from him. The drinker held the kylix through one handle with his forefinger and twirled it, until the drops rose to fly and descend into the other vessel. Both men and women participated in the game which also had a libatory or toast significance relating to love and friendship, as can be seen by the two men shaking hands in the present scene.

The painting on the back, the *komos* (Fig. 2), is of three youths in procession, the middle one making music on a double flute or *tibia* while the other two, one behind, the other in front, follow his notes with dancing. The greatest simplicity and economy have been used to represent the action, yet the arrangement of the figures, from their isocephalicity to the space between them, gives a monumental impression.

The krater, assigned by J. D. Beazley³ to the IVth century B.C., and to the hand of a painter whom he calls the Leningrad Painter, is remarkably free and broad in treatment, characteristic of the purpose of the red-figured style, especially in Hellenistic times, which was to obtain greater release in drawing by painting the body of the vase in black and leaving the outlined figures in the original red clay or terra-cotta.

This perfected, suavely formed, lustrously glazed and monumentally proportioned and painted exam-

they had sung hymns to the god, and all other rites which are customary had been performed, they turned to drinking."

With this prelude, and out of light discussion pertaining to overindulgence in wine, there grew finally the idealistic discussion of love which has given fame to the *Symposium*.

In the banquet (Fig. 1) painted upon our krater are shown three men reclining on couches, against decorated cushions which might have been inflated wineskins. The bearded man on the right, who shakes hands with the youth facing him, holds a white *kylix* or drinking cup in his left hand, while another *kylix* is shown hanging on the wall. The bearded man at the left also holds a *kylix*, painted black, in one hand, and a lyre in the other. Before the couches are two tables, and below the first one a small, plain stool. It is quite possible that some wreaths were originally painted as hanging from the tables, and that they have been worn off, as have the strings of the lyre, of which only the

³The vase has been published several times, notably in Beazley's *Attic Red-Figured Vase Painting* (Oxford, 1942), p.373 No. 3 (21).

ple of Athenian vase-craft was the result of two centuries of vase making, during which the Attic style was influenced by divers streams, the archaic, the Attic-Oriental and the proto-Attic. At one time in its history, the Attic vase was not far removed from its early Corinthian cousin.

The VIth century B.C. Corinthian oenochœ (Fig. 3) is a representative work of the early ware produced in the great trading center of Corinth, and has many points in common with the still earlier proto-Corinthian pottery of the preceding century, which goes back to the Geometric or first style of Greek vase making. This austere Geometric style, when combined with the influence of the Orient, to which Corinth was especially exposed as a result of her commerce, culminated in a form of vase painting which showed the effect of Oriental metal-work and richly rembroidered and decorated stuffs. Instead of merely repeating geometric and vegetal patterns, the Corinthian vase painters began to in-

clude motifs of animal processions, decoratively stylized and often superimposed in zones above one another.

The present oenochœ, or wine pitcher, is a typical example of early Corinthian pottery, which was relatively small in size. It is $8\frac{1}{2}$ inches high, squat in form and with flat bottom, with a tall, flat handle and trefoil mouth to prevent spilling. Very characteristic of its period is the yellowish clay decorated with dense field of dotted star rosettes and two friezes of animals, sirens, panthers and goats in dark red and brown paint. The base is painted with the ever-recurrent ray design, one of the most stable of Greek vase decorations. But most important is the first use of the incised line, which was to figure so prominently later in Athenian vase-craft for purposes of interior drawing, and which can be credited in invention to the Corinthian potters of the VIth century B.C.

—EBRIA FEINBLATT

Fig. 3 — Corinthian Oenochœ with Friezes of Animal Figures. VIth century B.C.
(Gift of William Randolph Hearst)





Perfume Burner: London, 1628-9—maker, "TI"
 Caudle Cup and Cover: London, 1660-1—maker, "NW"
 (Gift of William Randolph Hearst)

TWO STUART RARITIES

Added to the previous range of his benefactions in other fields of work, William Randolph Hearst has recently given the Museum a small but outstanding group of 17th and early 18th century English silver. The Spring, 1949 issue of the *Museum Quarterly* shows some fine Huguenot pieces from this group, belonging to the William III and Queen Anne periods; but two of the earlier examples deserve to be especially noticed here.

The first of these is a most curious, and apparently unique, perfume-burner from the time of Charles I.¹ Fitted with a long handle of turned ebony, it was meant to be carried from room to room, trailing the sweet vapors that must have been more a necessity than a fancy affectation. Three and four centuries ago, the universal want of per-

sonal fastidiousness (according to the standards of today) was disguised by a liberal use of perfumes and the carrying, or wearing, of tiny "pomanders" filled with sweet scent. And in a household unencumbered by sanitary adjuncts, amidst the filth of London that was to breed the great Plague of 1664-5, the perfume-burner must have been a more than welcome object.

Three separate parts comprise the body of our burner. The lowest, raised on curvate legs with hoof feet, is a brazier for charcoal, its walls roughly pierced with a design that recalls the strapwork carving seen in Elizabethan and Jacobean oak furniture and the wood paneling of rooms.² The middle section is a low, cylindrical dish with loose ring

¹Accession number A.5141.48-608—diameter $3\frac{3}{4}$ inches, height assembled $8\frac{3}{4}$ inches.

²Sir Charles James Jackson, *History of English Plate* (London, 1911),—compare the designs of a rare James I st pierced-work dish (1615) shown p.211 in Vol. I.

handles, to contain the perfume itself. (Often mentioned at the time were musk and ambergris, lavender and rue, nutmegs and citron and cloves.) The top part is a high-domed cover with border pierced for the escape of the fragrant fumes. Three bunches of fruit between paired C-scrolls feature the border, and the crown of the dome is chased with a large six-petaled flower. Perched atop, and looking not too comfortable, is a crocketed "steeple" finial that recalls the German-inspired bracket scrolls of Elizabethan standing-salts, or of Jacobean stem-cups. Each part of the burner enjoys a complete and beautifully clear set of hallmarks, which is seldom the case with pieces of so early a date.

Our second example is a caudle cup and cover, also fully hallmarked for the first year of the Restoration (Charles IInd, reigned 1660-85).³ Cups of this general sort are fairly easy to find; but those with their matching covers are rare, and this one has twofold virtue in being of early type and in an excellent state.

The cup has a baluster or pyriform body, shaped or "raised" with the hammer from a single sheet of silver. Two beaded and foliated scroll handles are topped with a female head. The cover, fitting snugly over the brim of the cup, is of the early form (taken from the paten covers of communion cups) having a plain low "crown" that becomes a

foot when the cover is inverted and set on the table. So placed, the cover might serve as a dish to hold the spoon used in stirring or skimming the caudle. Only a little later, in the 1670's, this form gave way to the cover with a projecting flange and a turned or foliated knob.

Both cup and cover are repoussé and chased in the Dutch style, in a large design of tulips and dahlias with simple foliage. Sometimes, heraldic or other animals wander in and out of more massy foliage, or stylized flowers are separately arranged in compartments; but the period offers little variety of subject, and not often is the chasing so nicely worked as here.

Perhaps a word should be added to explain *caudle* to the modern reader. Caudle and posset in the 17th, and syllabub in the 18th century, were names then as familiar as Coca-Cola has become to our own ears. By our notions, all are horrid and unappetizing mixtures. But they were once universally endured, at weddings or funerals, christenings or any other occasion of gathering that seemed to call for the serving of refreshments. Posset was: "curdled milk mixed with spiced wine, or ale, and very small pieces of bread or oaten cake, a somewhat thickish food." Caudle, only a little better, was a warm and comforting drink "made of wine or ale mixed with bread, sugar, and spices, and sometimes eggs." Caudle was pressed upon children and invalids, and seems to have been the expected drink at every funeral in early New England. We must indeed wonder at the stoic longsuffering, or was it only want of enterprise, amongst our hardy forefathers!

—GREGOR NORMAN-WILCOX

³Accession number A.5141.48-609—diameter 4 inches at brim, height with cover $4\frac{3}{4}$ inches. The maker's mark is given 8th on p.123 of Jackson's *English Goldsmiths and Their Marks* (London, 1921) where, with some hesitation, it is assigned to *Nicholas Wollaston?*

Sec. 562, P. L. and R.
U. S. POSTAGE
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Los Angeles, Calif.
Permit No. 13945

THE BULLETIN OF THE ART DIVISION

IS A QUARTERLY PUBLICATION OF

LOS ANGELES COUNTY MUSEUM

EXPOSITION PARK - LOS ANGELES 7 - CALIFORNIA

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